

## TRIO-SUITE

für Violine Viola (oder Violoncell) und Pianoforte.

## I.

Theobald Rehbaum, Op. 23.

Allegretto. ♩ = 104.

Violine.

Viola.

Pianoforte.

C.S. 1049

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C.S. 1049

Stich und Druck der Röder'schen Officin in Leipzig.

Musical score for page 16, measures 1-12. The score is written for a piano with four staves (treble and bass clef for both hands). The key signature is one sharp (F#). The tempo is marked with a quarter note. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings: *ff* (fortissimo) at measures 1, 3, 5, 7, 9, 11; *mf* (mezzo-forte) at measures 2, 4, 6, 8, 10, 12.

Musical score for page 17, measures 1-12. The score is written for a piano with four staves (treble and bass clef for both hands). The key signature is one sharp (F#). The tempo is marked with a quarter note. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings: *dimin.* (diminuendo) at measures 1, 3, 5, 7, 9, 11; *p* (piano) at measures 2, 4, 6, 8, 10, 12.

Musical score for page 16, measures 1-12. The score is written for a piano with treble and bass staves. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 1-4) features a melody in the treble staff and a supporting bass line. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) concludes the page with a final cadence. Dynamic markings include *f* (forte) and *dim.* (diminuendo).

Musical score for page 5, measures 1-12. The score is written for a piano with treble and bass staves. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 1-4) features a melody in the treble staff and a supporting bass line. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) concludes the page with a final cadence. Dynamic markings include *p* (piano) and *f* (forte).

Musical score for page 6, measures 1-16. The score is written for piano and features a variety of dynamic markings including *p*, *mf*, *f*, and *ff*. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part includes complex chordal textures and arpeggiated figures, while the upper staves feature more melodic lines with some grace notes.

Musical score for page 15, measures 1-16. The score continues the piece with dynamic markings such as *f*, *mf*, *p*, *pp*, and *cresc.*. It includes first and second endings marked with '1.' and '2.'. The piano part continues with intricate harmonic support, and the upper staves show melodic development with some trills and grace notes.



Violine. *mf* *f* *dim.*

Viola. *mf* *f* *dim.*

Pianoforte *p* *f* *dimin.*

*ritard.* *ritard.* *ritura*

\* *f* *p*

III. Menuett.

Molto moderato. ♩ = 104.

Violine. *p* *mf*

Viola. *p* *mf*

Pianoforte *p* *mf*

*p* *p*

*p* *f*

*f*

*ff* *f*

*p* *p*

Sheet music for piano, measures 1-12. The score is in 3/4 time, key of D major (two sharps). The first system includes the instruction *pes press.* and *p*. The music features a melody in the right hand and a complex accompaniment in the left hand with many beamed sixteenth notes.

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Sheet music for piano, measures 13-24. The score continues in 3/4 time, key of D major. The first system includes the instruction *p*. The second system includes the instruction *f*. The third system includes the instruction *mf*. The music continues with a melody in the right hand and a complex accompaniment in the left hand.

C.S. 1049

## II. Canon.

Andante con moto.  $\text{♩} = 112$ .

Violine.

Viola.

Pianoforte

First system of musical notation (measures 1-4). The Violine part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The Viola part begins with a half note F#3, followed by a quarter note G3, and then a half note A3. The Pianoforte part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Second system of musical notation (measures 5-8). The Violine part continues with a half note C5, followed by a quarter note D5, and then a half note E5. The Viola part continues with a half note B2, followed by a quarter note C3, and then a half note D3. The Pianoforte part continues with the eighth-note accompaniment.

Third system of musical notation (measures 9-12). The Violine part continues with a half note F#4, followed by a quarter note G4, and then a half note A4. The Viola part continues with a half note E2, followed by a quarter note F2, and then a half note G2. The Pianoforte part continues with the eighth-note accompaniment.

Fourth system of musical notation (measures 13-16). The Violine part continues with a half note C5, followed by a quarter note D5, and then a half note E5. The Viola part continues with a half note B2, followed by a quarter note C3, and then a half note D3. The Pianoforte part continues with the eighth-note accompaniment.

Fifth system of musical notation (measures 17-20). The Violine part continues with a half note G4, followed by a quarter note A4, and then a half note B4. The Viola part continues with a half note F#3, followed by a quarter note G3, and then a half note A3. The Pianoforte part continues with the eighth-note accompaniment.

Sixth system of musical notation (measures 21-24, first ending). The Violine part continues with a half note C5, followed by a quarter note D5, and then a half note E5. The Viola part continues with a half note B2, followed by a quarter note C3, and then a half note D3. The Pianoforte part continues with the eighth-note accompaniment. The system concludes with a first ending bracket.

Seventh system of musical notation (measures 25-28, second ending). The Violine part continues with a half note F#4, followed by a quarter note G4, and then a half note A4. The Viola part continues with a half note E2, followed by a quarter note F2, and then a half note G2. The Pianoforte part continues with the eighth-note accompaniment. The system concludes with a second ending bracket.

Eighth system of musical notation (measures 29-32). The Violine part continues with a half note C5, followed by a quarter note D5, and then a half note E5. The Viola part continues with a half note B2, followed by a quarter note C3, and then a half note D3. The Pianoforte part continues with the eighth-note accompaniment. The system concludes with a final cadence.

Musical score for page 10, measures 1-16. The score is in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. Dynamics include *cresc.*, *stacc.*, *f*, *ff*, and *mf*. The piano part has a prominent bass line with octaves and chords.

Musical score for page 11, measures 17-32. The score continues from page 10. Dynamics include *p*, *cresc.*, *f*, *poco animato*, *stacc.*, *mf trem.*, and *cresc.*. The piano part continues with complex chordal textures and a strong bass line.



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<b>TRIOS</b>	Bazzini (2)	Hermann	Onslow (3)	Stanford	Stanford
Bruni (3)	Coleridge-	Herzogenberg	Ouseley (2)	Svendsen	Veit
Orellana	Taylor	Hurlstone	Raff	Swan Hennessy	<b>SEXTETS</b>
Pleyel (2)	Fibich	Jansa	Rheinberger	Vanhal' (2)	Wilm
Reinecke	Gade	Kirchner	Rode	Volkman (3)	<b>OCTETS</b>
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Hofmann	Präger (3)	Fibich	Perry	Barnekow	Gade
Kreutzer	Raimondi	Fuchs (4)	Pleyel (10)	Bazzini	Malling
Präger	Ries H. (6)	Gernsheim (4)	Prout (2)	Berger	Raff
<b>TRIOS</b>	Schmitt (3)	Godard (2)	Raff (7)	Dessoff	Spohr
Berger (2)	Taneiev	Goldmark	Reinagle (3)	Fétis	Svendsen
Blanc (3)	Viotti (9)	Grädener (2)	Reinecke (2)	Krommer (3)	<b>PIANO TRIOS</b>
Blumenthal (2)	<b>QUARTETS</b>	Herzogenberg	Reissiger (6)	Onslow (13)	Hummel
Boely (3)	Ambrosio	Jensen	Rheinberger	Ries F.	Lachner (5)
Bruni (9)	Arensky	Kiel (4)	Ries F. (5)	Rubinstein	Reissiger (4)
Cremont	Bargiel (2)	Kirchner	Rode	Spohr (2)	Spohr (5)
Dont (2)	Bazzini (2)	Klughardt (2)	Rubinstein (6)	Svendsen	<b>PIANO 4TETS</b>
Dotzauer	Bendl	Kopylov (2)	Scharwenka (2)	<b>SEXTETS</b>	Hurlstone
Godard	Bree J van (2)	Krehl	Simonetti (2)	Davidov	Parry
Hermann	Carreno	Krommer(3)	Spohr (12)	Gade	Stanford
Herzogenberg	Cherubini (3)	Kuhlau	Stanford (2)	Hofmann	<b>PIANO 5TETS</b>
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Kreutzer	Cui (3)	Luigini	Taneiev S. (6)	Ölander	Jadassohn (3)
Krommer	Davidov	Macfarren	Volkman (3)	Raff	Spohr (2)
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## IV.

Allegro risoluto.  $\text{♩} = 132$ .

Violine.

Viola.

Pianoforte.

musical score for "L'Allegretto" by Franz Schubert, measures 1-8. The score is in 3/4 time, key of D major, and features a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked "Allegretto" and the mood is "grazioso".

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second system consists of two staves, both with treble clefs and the same key signature and time signature. The upper staff continues the melody, while the lower staff provides a harmonic accompaniment using chords and single notes. The piece concludes with a double bar line.

musical score for page 20, measures 1-12. The score is in 3/4 time and features a melody in the upper voice and a piano accompaniment in the lower voice. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *p grazioso*. The dynamics include *mf* and *p*. The piano part features a rhythmic pattern of eighth and sixteenth notes. The melody is marked *mf* and includes a section marked *M* and *cresc.* in measures 10-12.

musical score for page 21, measures 13-24. The score continues from page 20. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *p grazioso*. The dynamics include *mf*, *p*, and *f*. The piano part features a rhythmic pattern of eighth and sixteenth notes. The melody is marked *mf* and includes a section marked *cresc.* in measures 18-20. The score ends with a *sempre f* marking in measure 24.

22

D

trangu.

tranquillo

*p*

*dimin.*

*ff*

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27

*ff*

*decresc.*

*decresc.*

*decresc.*

*L*

*p*

*p*

*p*

C. S. 1049



C. S. 1049

C. S. 1049

Musical score for page 24, measures 1-16. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part has a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *p*, *cresc.*, and *mf*. The lyrics "poco - a - poco" are written under the vocal line.

Musical score for page 25, measures 17-32. The score continues from page 24. It features a vocal line and a piano accompaniment. The piano part has a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *f*, *p*, *cresc.*, *mf*, and *ff*. The lyrics "poco - a - poco" are written under the vocal line.

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Cremont	Bargiel (2)	Kirchner	Rode	Spohr (2)	Spohr (5)
Dont (2)	Bazzini (2)	Klughardt (2)	Rubinstein (6)	Svendsen	<b>PIANO 4TETS</b>
Dotzauer	Bendl	Kopylov (2)	Scharwenka (2)	<b>SEXTETS</b>	Hurlstone
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# TRIO-SUITE.

3

## I.

### Violine.

Theobald Rehbaum Op. 23.

*Allegretto. ♩ = 104.*

Verlag und Eigentum für alle Länder, Carl Simon, Berlin W. C. S. 1049

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# Violine.

5

The score consists of 12 staves of music in G major (one sharp). The key signature is indicated by a single sharp (F#) on the first line of the first staff. The music is written for a violin and includes various dynamics and articulations.

- Staff 1:** Starts with a piano (*p*) dynamic. The melody is in G major.
- Staff 2:** Features a staccato (*staccato*) articulation and a crescendo (*cresc.*) marking.
- Staff 3:** Continues the melodic line with a forte (*f*) dynamic.
- Staff 4:** Includes a forte (*f*) dynamic and a fortissimo (*ff*) dynamic.
- Staff 5:** Features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic.
- Staff 6:** Includes a mezzo-forte (*mf*) dynamic and a fortissimo (*ff*) dynamic.
- Staff 7:** Features a forte (*f*) dynamic and a piano (*p*) dynamic.
- Staff 8:** Includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking.
- Staff 9:** Features a forte (*f*) dynamic and a poco animato (*poco animato*) marking.
- Staff 10:** Includes a piano (*p*) dynamic and a trill (*tr*) marking.
- Staff 11:** Features a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking.
- Staff 12:** Includes a fortissimo (*ff*) dynamic and a crescendo (*cresc.*) marking.

## Violine.

## II.

## CANON.

Andante con moto. ♩ = 112.

Violin II, Canon, measures 1-12. The score is in G major, 6/8 time. It features a melodic line with various dynamics including *p*, *f*, *mf*, and trills. The piece concludes with a trill and a *ritard.*

Molto moderato. ♩ = 104.

## III.

## MENUETT.

Violin II, Menuett, measures 1-4. The score is in G major, 3/4 time. It begins with a melodic line in the right hand and a supporting line in the left hand, marked with *mf*.

## Violine.

Violin I, measures 1-16. The score is in G major, 6/8 time. It features a melodic line with various dynamics including *p*, *f*, *mf*, and *ff*. The piece concludes with a trill and a *ritard.*

## Violine.

*tranquillo* **E**

*p* *p* *p* *p* *cresc.* *f* *p* *cresc.* *mf* *cresc.* *ff* *f*

**E** **F** **G** **H** **I**

## Violine.

*p* *f* *p* *f* *mf* *mf* *p* *smorz.* *pp* *p* *f* *p* *espress.* *f* *dimin.* *mf* *f* *p* *p* *dimin.* *p*

1. 2.

Violine.

Violin score for page 8, measures 1-13. The music is in G major (one sharp) and 2/4 time. It features a variety of dynamics including *f*, *p*, *mf*, and *f*. There are several slurs and accents. Measure 13 ends with a double bar line and a key signature change to A major (two sharps).

Allegro risoluto.  $\text{♩} = 132$

IV.

Violin score for page 8, measures 14-16. The music continues in A major. Measure 14 has a triplets of eighth notes. Measure 16 ends with a double bar line.

Violine.

Violin score for page 9, measures 17-27. The music continues in A major. It includes section markers A, B, C, and D. Dynamics range from *mf* to *ff*. There are slurs, accents, and a *ritard.* marking. Measure 27 ends with a double bar line and a key signature change to C major (no sharps or flats).



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VIOLA

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Blumenthal (2)	<b>QUARTETS</b>	Herzogenberg	Reissiger (6)	Onslow (13)	Hummel
Boely (3)	Ambrosio	Jensen	Rheinberger	Ries F.	Lachner (5)
Bruni (9)	Arensky	Kiel (4)	Ries F. (5)	Rubinstein	Reissiger (4)
Cremont	Bargiel (2)	Kirchner	Rode	Spohr (2)	Spohr (5)
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Krommer	Davidov	Macfarren	Volkman (3)	Raff	Spohr (2)
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für Violine, Viola und Pianoforte Mk. 8. für Violine, Violoncell und Pianoforte Mk. 8

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# TRIO-SUITE.

## I.

Allegretto.  $\text{♩} = 104.$

Viola.

Theobald Rehbaum, Op. 23.

mf

f

mf

f

p

f

f

ff

f

ff

mf

mf

f

espress.

p

p

2

Viola.

11

ff

decresc.

L

1

8

p

espress.

mf

M

p

cresc.

f

N

ff

1

2

Viola.

Sheet music for Viola, measures 10-23. The music is in 3/4 time and G major. It features various dynamics including *mf*, *cresc.*, *f*, *p*, *ff*, and *cresc.*. The notation includes slurs, ties, and repeat signs. Section markers G, H, I, and K are present.

Viola.

Sheet music for Viola, measures 24-37. The music is in 3/4 time and G major. It features various dynamics including *p*, *mf*, *f*, *ff*, and *espress.*. The notation includes slurs, ties, and repeat signs. Section markers 1. and 2. are present.

Viola.

*p*  
*stacc.*  
*cresc.*  
*f*  
*f*  
*ff*  
*f*  
*ff*  
*mf*  
*f*  
*p* *cresc.*  
*f*  
*poco animato*  
*f*  
*p* *cresc.* *mf* *cresc.*  
*ff*

Viola.

*f*  
*ff*  
*ff*  
*p* *triquillo*  
*p*  
*p*  
*p*  
*cresc. poco a poco*



Viola.

IV.

Allegro risoluto.  $\text{♩} = 132.$

*f*  
*Solo*  
*f*  
*tr* **A**  
*ff*  
**B**  
*p*  
*mf* *cresc.* *f*  
*espr.* **C** 4 7  
*mf*  
*p*  
*p cresc.* *f*

Viola.

II.  
CANON.

Andante con moto.  $\text{♩} = 112.$

*p*  
*tr* 2  
*mf*  
*f*  
*dimin.* *mf*  
*tr* *ritard.*

## III.

## MENUETT.

Molto moderato. ♩ = 104.

*p*  
*mf*  
*p*  
*f*  
*mf*  
*p*  
*f*  
*mf*  
*p*  
*smorz.*  
*pp*  
*p*  
*cresc.*  
*f*  
*1.*  
*2. espress.*  
*p*  
*f*  
*dimin.*  
*mf*  
*f*

*p*  
*f*  
*dimin.*  
*1*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*mf*  
*p*  
*ritard.*  
*poco tranquillo*  
*p*  
*ritard.*  
*mf*  
*p*

# TRIO-SUITE

für

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(anstatt der VIOLA auch mit  
VIOLONCELL)

componirt von

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